THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."

No. 1315 Wednesday, Feb. 22, 1826. Price 1d.

Covent Garden Theatre.

THE Comedy of *A Bold Stroke for a Wife*, *'Twas I*, and *The Scape-Goat*, were acted last night; at the conclusion of the second piece, the call for "Cherry Ripe," and Madame Vestris, became very general through the house; and on the commencement of *The Scape-Goat*, Mr. Meadows, who was on the stage, was obliged to retire; Mr. Cooper appeared, and begged to know the audience's pleasure—the song he said was not advertised, but if it were their pleasure, Madame Vestris would sing it; this offer was accepted with shouts of applause, and he retired.—Mr. Cooper again appeared, leading Madame Vestris by the hand; she was dressed in a cloth pelisse, and was, we suppose, on the point of leaving the Theatre;—she sang delightfully, and was loudly cheered at the conclusion.

Drury Lane Theatre.

Malvina was attended by a very good house last evening. After the rope-dancing, which is admirable, the new Farce, entitled *John Brown*, came before us, and opened with an explosion in the house of Mr. Project, (Mr. Williams) and the consequent alarm of his neighbour, Mrs. Foresight, who is represented by Mrs. Harlowe.—The character of Project is intended to ridicule (somewhat too late in the day) the innumerable projects which a few months since, drew money out of the pockets of all the projectors in the kingdom. Project has tried mining and paper-mills—a bank to afford business to his paper manufactory, and has just established a gunpowder mill.—He has to pay Mrs. Foresight an annuity on the life of John Brown, a dashing, gay young man; and receives by the post intelligence of his being drowned in the Serpentine, which is subsequently contradicted however, and the Royal Humane Society are to be charged with fishing him up. Mrs. Foresight, who has not heard of him for some time, and is fearful that he is dead, has advertised that he will hear of something to his advantage, by making his appearance—This brings a false John Brown, (Mr. Harley) on the stage, intended for a cockney, and a very poor one he is made. Fanny Project, (Mrs. Yates) has fallen in love under a cherry-tree, with an unknown admirer, who has written to her to pay especial attention to any one introducing himself as John Brown. This John Brown is supposed to be the person on whom the annuity depends. The real John Brown, (Mr. Wallack) the lover of Miss Project, comes into the family as a great projector of schemes, and as such is welcomed. He is very much in debt, and has made his visit to the country to make love and avoid being arrested; the house is entered by bailiffs, and his namesake arrested in his place; but as the death of an uncle is announced

by letter, which puts John Brown, Gent. in possession of a large fortune, his disguise is thrown off, and he marries Miss Project. The father, we should mention, has previously signed a consent to their marriage, under the idea that it was a project for a company. The piece is utterly worthless—the attempts at wit very poor, and there was more than one *inuendo,* which was not of the most decent kind. It was frequently and deservedly hissed, and, at the termination, the opinion of the audience was decidedly against it. We hope that it will not be inflicted upon us again; and but, that we are tired of predicting what may, or what may not suit the public taste, should say, that if it be produced a second time, it will stand a good chance of an abrupt termination.

Fashionable Exhibitions.—Open Daily.

DIORAMA. Regent's Park.—Two New Views: the Interior of Roslyn Chapel, painted by M. Daguerre, and the City of Rouen, painted by Mr. Bouton, with various Effects of Light and Shade.—Open daily from Ten till Four.

Great Room, Spring Gardens. MARSHALL'S PERISTREPHIC ORIGINAL PANORAMA, (with new additions lately made) illustrative of all the events which happened to Bonaparte, from the Battle) of Waterloo till his death, displaying 13 Views of St. Helena, the Battles of Genappe, Trafalgar, &c. accompanied by a full Military Band.—Day Exhibitions, from 12 till 5,—Evening ditto, by Gas, at 7 and half-past 8.

COSMORAMA—Very interesting Views are now Exhibiting: a General View of Rome, the interior of St. Peter's Church at Rome, the interior of the Cathedral of Milan, Geneva, Seville, Grand Cairo, and several others, equally interesting.—209, Regent Street, Oxford Street, near Conduit Street. N. B. There will be an entire change on the first Monday in March.

The AUTOMATONS, &c. Gothic Hall, 7, Hay-Market, near the little Theatre—The splendid Exhibition of Musical Automatons, including the Musical Lady, Conjuror, Rope-Dancer, Walking Figure, Buonaparte's magnificent Vase, Birds, Serpents, &c. &c. Open from 11 till dusk. At 1, 2, 3, to 4 o'clock performances upon the Sostenenti and Piano-Forte.

Anatomie Vivante; or, Living Skeleton!—He is 28 Years of Age, in good health, and is now Exhibiting at the Chinese Saloon, 94, Pall Mall, from 11 till 5 o'Clock.—Admission, Area, 2s. Back-seats 1s.

THE APOLLONICAN, a Grand Musical Instrument, invented and constructed by Flight and Robson, patronized by the King, exhibiting daily, from 1 till 4, at 101, St. Martin's Lane.—The Instrument performs Mozart's Overture to Figaro, and Weber's celebrated Overture to Der Freischutz.—Admittance, 1s.

THE BURMESE IMPERIAL STATE CARRIAGE, studded with 20,000 precious Stones, an object of the greatest splendour and curiosity, captured at Tavoy, in the Kingdom of Ava.—Is Exhibiting, as drawn by Elephants, at the Egyptian Hall, Piccadilly.

THE MUSICAL INFANT SISTERS—These interesting little children, the one 4 and the other 7 years old, exhibit daily their unrivalled Performances, at the Egyptian Hall, Piccadilly, playing all the delightful popular airs, as well as the most celebrated music of the first composers.—Hours of performance, One, half-past Two, and Four o'Clock—Admittance, 2s. 6d. Children, 1s. 6d. Family Tickets for six, 10s. 6d.—Evening Parties attended, Terms £5. 5s.

The Infant Lyra, is returned to London, and performs on the Harp, at the Gothic Hall, 7, Hay-Market, every day at 2, and half-past 3 o'clock daily. Admittance, 2s. 6d.—Children, half price.—Attends parties as usual; before 2, two guineas, after 4, four guineas.

☞ ROYAL THEATRES—Opera Boxes—Pit Tickets, 8s. 6d. and Private Boxes for all the Theatres; Admissions for the Season.—A splendid Stage-Box, Theatre, for 8 Persons, £2 2s. to be had nightly—CHARLES WRIGHT, next the King's Theatre, Opera Colonade, Haymarket—*Finest Champaign* 63s

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Theatre Royal, Covent Garden.

This Evening, a new (MS.) Oratorio, entitled

THANKSGIVING.

By SIR J. A. STEVENSON, Mus. Doc.

Recit, Mr Braham—The Lord God omnipotent
Air, Miss Paton—Out of Sion hath God appeared
Solo, Mr Braham—and Quartet, Miss Goward, Miss H. Cawse, Mr Horncastle & Mr Phillips—For this is our God for ever and ever
Recit, Mr Braham—Our God shall come
Duet---Mr Braham & Mr Phillips—There shall go before him a consuming fire
Septet. Misses Love, H. Cawse, Farrar, Mess. Horncastle, Robinson, Tinney & Phillips—He shall call
Recit, & Air, Miss Paton—Praise him in the sound
Quintet, Miss Stephens, Miss Goward, Mr Robinson, Mr Horncastle, Mr Tinney & Chorus—Let every thing that hath breath praise the Lord
Air, Madame Vestris—For who is God
Recit, Mr Braham—The works of the Lord are great
Full Chorus—the Solos by Misses Farrar, H. Cawse, Messrs, Robinson, Horncastle, & Phillips—Let heaven and earth his glory proclaim
Recit & Air, Mr Phillips—Thou stillest the raging of the sea
Chorus, the Solos by Miss Goward, Mess. Robinson, Horneastle, & Tinney—Thy way, O God, is holy
Quertet, Misses Stephens, H. Cawse, Mess. Horncastle & Tinney—Thy was is in the sea
Quintet, Misses Paton, Farrar, Mess. Robinson, Braham, Phillips & Chorus—Thou Leddest thy people
Recit & Air, Mr Phillips—The snares of death
Recit. & Air, Miss Stephens—Turn again then unto thy rest
Recit. Mr Phillips—He opened the rock of stone
Recit. Miss Farrar—And he sent forth his people
Full Chorus,—the Solos by Miss Goward, Messrs. Robinson, Tinney & Master Longhurst—Sing ye praises unto the Lord

PART II.

Recit, Mr Braham--Lord, how long will thou be angry
Quartet, Miss Farrar, Mess Robinson, Horncaste Phillips & Chorus—Bow down thine ear
Recit & Air, Mr Braham—O Lord, how manifold
Full Chorus—The chariots of God
Recit, Miss Paton—O! come hither, and behold
Chorus—Then did we rejoice
Recit, Mr Braham—For he ruleth with his power
Recit, Miss Stephens—O praise God, ye people
Full Chorus, the Solos by Misses Love, H. Cawse, & Farrar, Messrs. Horncastle & Tinney—For all the world shall worship him
Recit & Air, Mr Phillips—Bow thine heavens
Trio, Miss Love, Mess. Horncastle & Tinney—I will give thanks
Recit. & Air, Miss Paton—Awake, thou lute and harp
Trio, Misses Paton, Farrar, & Mr Horncastle---Awake thou lute & harp. [Harp obligato, Mr Chipp]
Full Chorus—Moses and Aaron among his priests
Recit & Air, Miss Stephens—I did call upon the Lord
Recit, Mr Braham—Great is the Lord
Trio, Misses Paton, Love, & Mr Braham—The heavens have declared
Recit, Miss Love—The Lord reigneth
Full Chorus, the Solos by Miss Goward, Mess. Horncastle, Phillips, Masters Barker & Longhurst—Great is the Lord—Hallelujah.

A FANTASIA on the FRENCH HORN by Mr SCHUNKE.

PART III.

A Grand Miscellaneous Act.

Grand Overture
Air, Miss Stephens—The Minstrel Boy
Scotch Song—Mr Braham—The Blue-Bonnets are over the Borders
Song—Miss Paton—Bonny brave Scotland
Duetto, Miss Stephens & Madome Vestris—Vederlo sol bramo
The Preghiera, Miss Farrar, Mess. Robinson, Horncastle Phillips & Coro—Dal tuo stellato soglio—(Harp obligato, Mr Chipp)
Air, Madame Vestris—In infancy
Duet, Miss Paton and Mr Braham—When thy bosom heaves a sigh
Air, Miss Love—Taste, O taste
Trio, Master Barker, Master Longhurst, Mr Phillips and Chorus—The Chough and Crow.